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AUTHOR Andrews, Douglas M.
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ABSTRACT

Developed with the purpose of conducting a statewide program review of dance, theatre, music, and plastic arts programs in Florida's community colleges, this paper provides an overview of the program review process used in the state, a review of the literature on performing and visual arts in two-year colleges, and an analysis of findings. Introductory information on the review process identifies several issues that were the focus of the evaluation, including secondary and university articulation, transfer student performance at the upper-division level, instructional facilities and equipment, advisement and counseling, and equal access/equal opportunity. After listing the steps involved in the statewide review process, the paper presents a literature review, covering the history and scope of fine and performing arts instruction at two-year colleges, fine arts and the transfer function, arts in community education and community services, vocational arts, and general education. Several conclusions drawn from the literature are highlighted, including: (1) with the exception of general education, the fine arts play a role in most institutional missions, including transfer, occupation job preparation, and community services; (2) some educators believe that many community colleges may not be properly staffed or equipped to prepare students for upper-division baccalaureate studies in the arts; and (3) many community colleges, especially in rural areas, are highly regarded as community arts centers. Finally, the paper summarizes testimony presented at site hearings and results of a survey of community colleges regarding the quality of equipment in various arts programs; the adequacy of film, video, and print collections in college libraries; the use of computers for arts programming; articulation with high schools and universities; community cultural activities; and access and opportunity. (JMC)

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THE VISUAL & PERFORMING ARTS IN FLORIDA'S COMMUNITY COLLEGES

By Douglas M. Andrews
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James L. Wattenbarger
University of Florida

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INTRODUCTION

The content of this independent study is a result of my participation in a Level III program review of the Visual and Performing Arts in Florida's community colleges. The review began in the Spring of 1989 and continued on through the Fall of 1989. My report of this process will be realized in the following areas:

1. An overview of program review process
2. A description of the process
3. A review of the literature available on performing and visual arts in two-year colleges
4. An analysis of the findings at side hearing and surveys

The purpose is to conduct a program review of the visual and performing arts programs in Florida community colleges. Visual and performing arts programs to be reviewed in the Level III program review will include dance, theatre, music, and the plastic arts. The review product will be a written report which describes the current status of the visual and performing arts programs and provides recommendations for future action. The review will focus on issues and problems identified through institutional reviews, Level I and Level II reviews, survey information, review of literature, visits to programs, and other sources and methodologies that seem appropriate. The review will include an analysis of data elements and procedures with respect to the students at the secondary level, community college level and university upper levels. Information concerning student and professional performance, enrollments, curriculum content, faculty qualifications, library support, equipment and technological support, museum facilities and the role of museums

in meeting the mission of the colleges, advisement and counseling services, equal access/equal opportunity concerns and other factors which relate to the efficiency and effectiveness of the program will be considered in developing the final report.

The Level III community college visual and performing arts review will be conducted in conjunction with the Board of Regents (BOR) review of the visual and performing arts. Whenever possible, information will be exchanged between the Division of Universities staff and the Division of Community Colleges staff. The BOR review report plus the community college review report will provide a comprehensive review of the visual and performing arts programs in Florida's public universities and community colleges.

During 1986-87, a Level II program review of vocational programs for the entertainment industry was conducted. The review was limited to the technical production crafts. The review report included the recommendation that a program review of the performing arts be conducted, and that it include the visual arts. The State Board of Community Colleges approved the report and recommendations, hence this program review.

The following issues will provide the initial focus for the visual and performing arts program review. Additional issues and problems that are identified during the review also will be addressed. The overall objectives of the review are to assess the current status of the programs, to examine those problems associated with articulation, to assess staff development needs and other professional opportunities open to instructors, to identify which, if any, programs need to be expanded or modified,

to assess equipment needs so as to provide students with state-of-the-art instruction. Additionally, curriculum trends, developments, and model programs in visual and performing arts education will be examined. Preliminary issues that have been identified are:

1: Secondary Articulation. - How well are freshmen students prepared to benefit from visual and performing arts instruction at the community college? Do community college instructors know what basic visual and performing arts skills, competencies, and performance standards are taught by feeder high schools? Do the community college and secondary instructors meet on a regular basis? To what extent do community colleges participate in the governor's summer grant challenge or similar summer activities that are aimed at high school students interested in the visual and performing arts?

2. Community College and University Articulation. - How well are visual and performing arts students at the community college prepared to benefit from upper level instruction? Are there regular opportunities for professional dialogue and exchanges between feeder community college faculties and the receiving upper level faculties? Does admission to the upper level visual and performing arts programs that are based on portfolio review or audition discriminate against prospective community college transfers? Are there any problems in the transfer of course credits between the community college and the universities? Are there visual and performing arts courses being offered at the upper level that should be offered at the community college?

3. Community College Transfer Student Performance at the Upper Level. How well does the community college visual and performing arts instructors have sufficient staff development opportunities to stay up-to-date in the relevant developments in their fields of interest? Do community college visual and performing arts faculty members actively participate in their discipline professional organizations? Do barriers exist that hamper the exchange of instructional information and joint activities between community college instructors and instructors at the upper level in the universities? It is feasible for universities and community colleges to set up a faculty exchange program?

5. Instruction Facilities and Equipment. What is the current status of equipment and facilities needed to adequately teach the visual and performing arts in the community colleges? What is the current status of facilities used for performance or display of visual and performing arts? Do facilities and equipment need to be upgraded? What are the projected costs of equipment and facilities upgrading? What is the current status of support services for the teaching of the visual and performing arts in the community colleges, e.g., library books, films, slide libraries? To what extent is educational technology being used in the teaching of the visual and performing arts in the community colleges? To what extent are facilities shared between community colleges, universities, and the public schools?

6. Advisement and Counseling Services. Are prospective visual and performing arts majors in community colleges receiving accurate counseling services concerning the requirements of

the various universities? Are community college instructors cognizant of the university counseling manuals? Do they advise students based on these manuals?

7. Equal Access/Equal Opportunity. To what extent are protected classes represented in the enrollments of majors at the upper level or in visual and performing arts majors at the lower level? Are there any special efforts being made in the community colleges to recruit students into visual and performing arts programs?

   How well do minority instructors in the visual and performing arts meet the EA/EO goals established by the colleges? What are the problems inherent in recruiting and retaining minority instructors in the visual and performing arts?

8. Specifically what programs are offered in the visual and performing arts by the various colleges? To what degree do the various colleges differ in their requirements to fulfill a specialization in the various visual and performing arts programs?

9. What rationales do the colleges use when scheduling visual and performing arts events? What do the various colleges offer in terms of visual and performing arts events that are open to the general public? To what degree are these events professional productions or student productions? In the case of professional productions, is there a conscious effort made to integrate these events into the curriculum of the visual and performing arts or related humanities curriculum?

10. To what extent is there a recognition of the role of the

visual and performing arts in the colleges' statements of purpose?

Staff from the State Board of Community Colleges (SBCC) will seek nominations for a visual and performing arts advisory committee: a community college academic dean, two community college department chairs, three instructors from different arts disciplines, a community service/continuing education director, a community college grant specialist, a representative from the Florida Arts Council and a representative from the Florida Endowment for the Humanities. The purpose of the advisory committee will be to review the review plan and recommend to staff changes if needed, to aid in the development of survey instruments, to participate in regional meetings of high school, community college, and university science educators where the problems associated with the visual and performing arts programs will be discussed, to review interim review reports, and to comment on the preliminary drafts of the final report. If it is deemed necessary, consultants will be employed to aid in the review and to assist in the development of the report.

SBCC Staff will collect all statistical material concerning performance of community college students in upper level visual and performing arts programs. Staff will collect all data available that evaluate the current status of facilities used by the visual and performing arts. After the appropriate data are collected, an analysis of the data will be made by staff. Staff will identify innovative programs in community college visual and performing arts, identify needs for staff and program

development, and note the need for any specialized equipment for the teaching of the visual and performing arts.

SBCC Staff will set up five regional meetings in various areas of the state with community college, university, and high school academic deans; community college, university, and high school department chairs; and community college, university, and high school faculties to discuss problems of student preparation in high schools, quality of community college instruction, articulation with universities and high schools, professional development needs, facility needs, equipment needs, and counseling support needs.

SBCC Staff will prepare a preliminary draft of the review report with recommendations.

SBCC Staff will complete the review report and recommendations.

SBCC Staff will forward the report and recommendations to the SBCC.

A REVIEW OF THE LITERATURE

The fine and performing arts have long been a part of the two-year college curriculum. More than a half century ago Eells (1931) analyzed the catalogs of a national sample of 279 junior colleges, noting that 45 percent offered courses in art, including both art appreciation and studio art, and 57 percent offered music courses, including voice, harmony, history, and instrumental performance. Colvert (1937) conducted a similar analysis a few years later and found 49 percent offering courses in art, and 62 percent courses in music.

Beyond these early studies, the literature reveals little to our understanding of the two-year college role in teaching and

promoting the fine arts. Reynolds (1969) drew upon an analysis of junior college catalogs to outline a classification of fine arts courses offered in the areas of art, drama, dance, and music. Thorton (1972) detailed the findings of a similar study based on information provided in the catalogs of 40 institutions. But other major works on the community college -- for example, Bogue (1950), Medsker (1960), and Monroe (1972) -- scarcely mentioned the fine arts, focusing instead on broader issues related to administration, finance, faculty, students, and institutional missions. The colleges were studied not as conveyors of knowledge in the liberal and applied arts but as social organizations within a system of higher education. With the exception of Cohen and Brawer (1982; 1987), who analyze course offerings in the liberal arts and sciences (excluding fine and performing arts), few scholars relate the broader issues of college organization and mission to instruction in individual disciplines.

Accordingly, the literature provides limited coverage of the community college role in teaching specific subjects. In the case of the fine and performing arts, the literature generally falls into two categories: descriptions of arts programs and events sponsored by individual institutions, and dissertations based on research conducted with relatively small samples. Few authors view the arts from a national or state perspective, and few analyze the overall contribution of community colleges to fine arts education.

Those writing about the history of the arts in higher education make little or no mention of two-year colleges. Daniels (1946) asserts that their high school ties weighed the

junior college music curriculum in favor of instrumental performance at the expense of theory and musicology. But his is the only article in the published literature to take an historical view.

Some of this literature focuses on the limited visibility of the fine arts within the colleges' organizational structures, thus bringing into question the degree to which the arts have been accepted institutionally. The Music Educator's National Conference (1970) reported that only 19 percent of the nation's two-year colleges had separate music departments and that 50 percent had only one or two music instructors. Surveying the Illinois community colleges, Camp (1973) found that at 25 percent of the colleges, fine arts disciplines were not identified by name in institutional departmental structures. As for drama, Marine (1974) argues that most theatre faculty are usually subsumed (and hence lost) within English and speech departments. More recent literature, however, does not address this problem, perhaps indicating that the arts have since taken on a more visible and independent role.

A more frequent theme found is the variety of purposes to which the arts are employed at community colleges. Some of these include: (1) as a means of preparing students for direct employment in arts-related jobs; (2) as a means of preparing prospective arts majors for transfer to baccalaureate-granting institutions; (3) as a means of fulfilling the community services mission; and (4) as a means of fulfilling the general education of all students. In a comprehensive analysis of community college arts programming, Buckner (1979) surveyed administrators responsible for fine arts programs at 40 urban community

colleges, requesting information indicative of the extent to which the arts are employed in these roles. Thirty responded, providing, among other findings, the following information:

> 21 of the 30 colleges offered an associate degree in the arts;
>
> 6 of the colleges had developed certificate programs;
>
> 19 of the colleges indicated that their arts curricula were geared primarily for students who wanted to further their study of the arts at baccalaureate-granting institutions. But only seven colleges reported that 50 percent or more of their arts students go on to four-year colleges;
>
> Half of the colleges indicated that all credit earned in their arts courses was transferable to local state colleges, while the other half indicated that most, but not all credits, were transferrable;
>
> 12 colleges indicated that they had collaborated with local community agencies in developing credit or noncredit courses;
>
> 14 colleges reported that they offered "occupational arts" programs, including commercial art and art-related business education.

Buckner's survey does not provide a nationally representative picture of fine arts programming, but it is a recent attempt to gauge the extent to which the arts disciplines contribute to the occupational, transfer, and community service missions of the two-year college.

FINE ARTS AND THE TRANSFER FUNCTION

Practically all of the literature dealing with fine arts and the transfer function focuses on music. One exception is Taylor (1970) who reviewed the theatre arts course offerings at community colleges in four states and concluded that most drama classes are geared toward transfer students, perhaps at the expense of the general education of the majority who do not go on to earn a baccalaureate. Another exception is Jansen (1971a) who

surveyed the visual arts curricula at 102 two-year institutions, concluding that the primary focus of most arts classes is academic transfer, and that the arts do not generally serve community and career education functions. Both studies are attempts to determine if the expansion of the community college mission into community services and vocational education had altered what the researchers perceived to be the academic orientation of most arts programming.

In the field of music, Pollard (1977) continued this line of research by surveying the music faculty at 129 rural community colleges. He found that most instructors rated transfer as the primary objective of two-year college music programming, followed by community service and then occupational education. Jansen (1971b) also found an emphasis on transfer in his national survey of music department heads at 200 community colleges; of the 154 responding institutions, 109 had accredited transfer music programs, but only 29 offered music courses outside the transfer curriculum. More recently, Durham (1978) surveyed the chief instructional officers in 93 community colleges in six southern states regarding the music curriculum in their institution. Of the 56 respondents (60 percent), 39 indicated that their college offered degrees in music and 32 said that music enrollment was at an acceptable level.

Many writers, however, call for an even greater emphasis on baccalaureate education, charging that community colleges do a poor job of preparing students for university studies. In 1970, the Music Educator's national Conference issued a blistering criticism of music education at community colleges, alleging several deficiencies:

the tendency of the colleges to hire generalists as music instructors rather than specialists who can provide advanced training in voice or instrumental performance;

insistence on the completion of all general education requirements for the bachelor's degree prior to transfer, thus preventing "the student from beginning the sequential courses in his major field which must be started in the first two years if the student is to maintain stride with his counterparts in senior institutions" (p. 30);

the tendency of college leaders to review arts as a frill and to include them only infrequently in lists of approved general education electives;

the difficulty two-year institutions have in building and maintaining large musical organizations (such as orchestras), given the tendency of students to leave after only two years.

The conference concluded its report with an outline of standards for junior college music curricula, but suggested that not all community colleges would have the resources to do justice to transfer education in music: "Music-major transfer programs or curricula should be developed only where feasible, that is, where the recommended standards contained within these guidelines are attainable" (p. 36). Sixteen years later, this same warning was issued by the National Association of Schools of Music (1986) in promulgating its "Standards for Community/Junior Colleges:"

(1) lack of articulation between junior and senior institutions (Belford, 1970; Johnson, 1983);

(2) inadequate preparation of community college music transfer students and the tendency of these students to require more than two years after transfer to complete a baccalaureate (Trubitt, 1975; Moss, 1977; Lamb, 1980);

(3) the relatively small number of community college students who want to major in music and the tendency to cancel specialized courses which, when offered, do not enroll enough students (Stone, 1981);

(4) the continuing inability of many colleges to upgrade their curricula in conformance with standards

> established by the Music Educator's National Conference and the National Association of Schools of Music (Lamb, 1980; Kessling, 1982).

Another problem is the need to accommodate the large number of students who enroll in music classes for avocational reasons, bring with them a wide variety of talents. For example, Iwanusa (1983) maintains that such students require the instructor to treat the ensemble as a laboratory class rather than a performance class. As a result, "students lacking the necessary background to participate in traditional performance ensembles are provided an opportunity to read music and develop ensemble playing techniques often assumed at other institutions" (p. 15).

If the Music Educator's National Conference (1970) is correct, music may require more specialized education than community colleges are prepared or equipped to provide. Furthermore, if specialized classes are cancelled due to limited enrollment or watered down to accommodate nonmajors, music curricula may enter a cycle of decline as serious students look elsewhere for their education. Some educators, including Mullen and others (1984), believe that this cycle has begun:

> As a part of the community college curriculum, the Fine Arts have a unique place in the scheme of things. While recognized as a functional part of the educational experience, in that they nourish and develop abilities, awareness, and sensitivity, the Fine Arts are often thought of as merely a supplement to the more "practical" programs offered at community colleges. The serious art student often seeks his/her education at a four-year college or university. The adult student, seeking a career in art, or simply wishing to enhance his/her life style by taking courses in the Fine Arts designed to compliment individual interests or skills, has been limited in educational options (pp. 1-2).

ARTS IN THE COMMUNITY

The fine arts have long played a role in two-year college community education programs. Harlacher's 1969 text on The Community Dimension of the Community College includes examples of college efforts in maintaining art galleries and developing community choruses, orchestra and theatre programs. Jensen (1971a) surveyed 102 randomly selected two-year colleges, reporting that 84 percent sponsored exhibits of visual arts. And in a survey of community college music programs, the Music Educator's National Conference (1970) reported that 40 percent of the colleges sponsored a college-community chorus, 20 percent sponsored a college-community orchestra, 50 percent featured faculty recitals that were open to the public, and approximately 35 percent cooperated with local schools in such projects as summer music workshops. The conference, which was extremely critical of the two-year college role in preparing students for transfer, was nonetheless complimentary about its role in promoting arts in local communities: "The diversity and number of activities reflected in this study," the conference concluded, "suggest that junior colleges are becoming cultural centers and sponsors of the performing arts" (p. 8).

The diversity mentioned by this national conference is substantiated by the few articles describing community arts activities undertaken by individual institutions. Stanton (1972) and Vitale (1975) cite several examples of college music activities, noting that they take many forms:

(1) booking professional musicians or ensembles for performance in local communities;

(2) sponsoring professional musicians or ensembles such as the sponsorship of a professional symphony orchestra;

(3) organizing and sponsoring nonprofessional community music groups, such as community choirs or symphony orchestras;

(4) arranging public performances of choirs, bands, orchestras, and ensembles composed of students at the college who are enrolled in credit-bearing music programs.

Other authors detailing examples of community arts activities include the following:

(1) Moore (1983), who describes a comprehensive arts program at Southeastern Community College (NC) involving theatre productions sponsored jointly with a local theatre group, regular art exhibits on campus, and an artist-in-residence program.

(2) Marine (1974) who relates how a theatre class at Illinois Central Community College was used by a local district court to dramatize scenes from a trial in an experiment to test jury retention of facts.

(3) Davisson and Rush (1981) who examine studio arts programming for the elderly.

(4) Samuels (1969) who examines a program through which local artists exhibit and perform at Herkimer County Community College (New York).

(5) Stilwell (1983) who describes how St. Louis Community College at Meramec (Missouri) maintains separate jazz ensemble courses for area residents who simply want an opportunity to perform with other nonprofessional musicians.

(6) Turnage and Moore (1973) who detail efforts undertaken by Mountain Empire Community College (Virginia) to promote crafts and music that are indigenous to its Appalachian service district.

(7) Newman (1977) who examines the cultural extension program at Parkland Community College (illinois) involving both the sponsorship of community theatre groups and ensembles as well as the participation of students and faculty in musicals, concerts, and art exhibits.

(8) Simpson (1982) who describes the community arts program at Black Hawk Community College (illinois), encompassing art workshops for children and the sponsorship of exhibits by local and state artists.

(9) Albright (1985-86) who describes the Art in Arizona Towns Project, through which rural community colleges sponsor three- to six-day visits by performing artists who perform, lecture, and conduct classes and workshops for schools and community groups.

The literature also includes announcements and descriptions of art exhibits staged in community college galleries or buildings (Gurley, 1985; Chernow, 1983; Moore, 1983; Brown, 1982a; Ewing, 1982; Hazard, 1981; Levin, 1977; Payne, 1976.

Most of these descriptive analyses reveal that community arts programming involves the colleges as sponsors and promoters of local arts through exhibits and performances; actual teaching of the arts in noncredit, adult education programs is rarely mentioned. The institutional role of arts patron and sponsor may be especially important in rural areas without galleries or theatres. Brown (1982a), for example, describes the art gallery at Cerro Coso Community College (Calif.) as a "tiny pocket of culture hidden in the desert expanses north of Los Angeles" (p. 4). A survey of Texas community colleges (Brown, 1982b) found that smaller districts were more likely than larger ones to engage in music extension education. In Illinois, researchers have found that community colleges and local school districts are the most important sources of art activities in rural areas (Hatfield, 1979). There are no national studies, however, analyzing the extent to which community colleges engage in community arts activities.

VOCATIONAL ARTS

The literature yields some evidence that fine arts programming at community colleges is sometimes occupationally oriented, geared more to those seeking jobs in arts industries than those whose primary educational objective is transfer or

fulfillment of a personal interest. Wright and Ferris (1980), for example, surveyed state education agencies to examine the availability of postsecondary arts programs that are eligible for federal support through the 1976 amendments of the Vocational Education Act. Although they do not desegregate community college programs from those offered at other postsecondary institutions, Wright and Ferris at least indicate the number of states in which one can find certificate or associate-degree programs covering such art-related fields as commercial and graphic arts, photography, radio and television production, music instrument construction and repair, and art or music therapy.

Some observers indicate that such programs have become increasingly important. For instance, Baskerville (1982) states that "increasing numbers of two-year colleges now offer the Associate in Arts degree in music business and commercial music. Most of these programs start with a music industry survey course and include studies in such topics as the record industry, popular music repertoire, music merchandising, and improvisation" (p. 34).

Nevertheless, few authors describe vocationally-oriented arts programs, and those that do focus solely on music. Frost (1982), details a model certificate curriculum to train students as church organists, while Raney (1972) describes the "music for children" component of a program at Staten Island Community College (new York) that trains students for careers as teacher's assistants. An associate degree program is offered by Claremont Junior College (Oklahoma) to prepare students for careers in the country music industry, either as performers or business people (Fowler, 1975).

Two additional articles focus on college programs that meet the continuing education needs of professional musicians. A program at Kingsborough Community College (New York), designed to provide members of a local musicians union with the opportunity to earn a bachelor's degree in music, is articulated with Hunter College and seeks to improve the earning potential of music professionals as well as extend their cultural horizons (Bader, 1980). Iwanusa (1983) notes the growth of professional jazz ensembles at community colleges in response to the professional musician's need to improve sight reading skills and keep current with changing developments in performance and arranging.

It is apparent, then, that community colleges have developed programs that facilitate job entry and continuing education in arts-related industries.

FINE ARTS AND GENERAL EDUCATION

The potential importance of the fine and performing arts for general education in the community college is reflected in the relatively small numbers of students who intend to major in arts-related fields. Data collected by the Cooperative Institutional Research Program in Fall 1984 reveal that only about two percent of entering, first-time/full-time freshmen at community colleges intend to major in the visual arts; about one percent intend to major in music, and less than one percent intend to major in theatre or drama. Nonetheless, 37 percent indicated that they had played a musical instrument in the year prior to matriculation; 16 percent had a major part in a play; 14 percent had won an award in an art contest; and 67 percent had attended a public recital or concert (Austin and others, 1984). Clearly,

fine arts as a component of general education has a much wider audience than fine arts programming for prospective arts.

The community college literature, however, pays little attention to the arts in general education, and the few works that do broach this topic suggest that fine and performing arts courses--those that stress doing art as opposed to studying it--play only a small role in general education curricula. One source of information consists of documents available through ERIC that describe general education plans at individual colleges or districts. Most include art or music appreciation courses as electives. Only in the case of Miami-Dade Community College (Florida) does one find a reference to the importance of doing art as a component of general education. Miami-Dade's general education goals include the statement that "students will develop appreciation for and find value in participating in aesthetic and creative activities" (Matthews, p. 14).

Another (albeit dated) source of information on the arts in general education is Gagermeier's (1967) survey of administrators at 45 junior colleges that sought to determine the extent to which non-music majors have an opportunity to take music classes or participate in musical ensembles. Among other findings, she reported that while 95 percent of the colleges provided nonmajors with the opportunity to enroll in music courses or take part in performances, only about five percent of the nonmajors opted to do so. A factor contributing to this low participation rate, she speculated, was the tendency of colleges to open music courses to nonmajors without altering the courses to meet their needs. Fifty-nine percent of the colleges opened their instrumental classes to nonmajors, but only 12 percent designed instrumental

courses especially for nonmajors. In the area of voice, 61 percent of the colleges opened their classes to all, but only 15 percent constructed their courses for those not intending to major in music. Accordingly, Gagermeier hypothesizes that most music courses -- designed as they are for music majors -- are simply not appropriate as general education electives. This is in direct contradiction to others cited earlier who maintain that the quality of music instruction at community colleges is threatened by nonmajor students who enroll in instrumental classes.

THE COMMUNITY COLLEGE LITERATURE

The literature on community college arts programming is scant, focusing primarily on descriptions of arts activities and programs at individual institutions. Furthermore, wht literature there is dated. Of the few national studies available, the most recent is Buckner (1979); others include Gagermeier (1967), the Music Educator's National Conference (1970), Taylor (1970), Jansen (1971a, 1971b), and Belford (1970). Conclusions drawn from this body of literature, then, can only be viewed as tentative.

The first conclusion to be drawn is that, with the exception of general education, the fine arts play a role in most institutional missions, including transfer, occupational job preparation, and community services. Despite early studies indicating a heavy academic transfer emphasis in fine arts programming, the literature clearly shows that fine arts programs and classes often serve those whose immediate goals do not include a baccalaureate. Some arts programs can be subsidized by federal monies through the Vocational Education Act (Wright and

Ferris, 1980) while others are part of noncredit, community service efforts.

A second tentative finding is the perception among some educators that many community colleges may not be properly staffed or equipped to prepare students for upper-division baccalaureate studies in the arts. This perception leads to the hypotheses that fine art majors transferring from community colleges may not do well at the university and that aesthetically talented students will avoid community colleges in the first place, preferring to matriculate directly into baccalaureate-granting institutions.

Finally, the literature tends to the conclusion that many community colleges, especially in rural areas, are highly regarded as community arts centers. Several hold art exhibits and stage musical or theatrical performances. Some receive critical praise in arts journals. Hazard (1981), for example, describes the Santa Rosa Junior College (California) Art Gallery, noting its ties to the college's art department which "has one of the best poster-designing traditions in the country" (p. 26). In another example, Ewing (1982) cites the art gallery at Long Beach City College (California) as one of the most "steadfast" galleries in the Los Angeles area. Despite criticism leveled against transfer programs in the fine arts, community colleges receive praise in the literature for their efforts to bring arts to local communities.

EQUIPMENT

Consistently during the site hearings, those in attendance when asked about equipment needs voiced complaints about the lack of state of the art equipment as well as the lack of maintenance

of equipment that was owned by the various colleges. College personnel told of pianos that were damaged and ever repaired, pianos that had not been tuned in years, ceramic kilns that were broken and never repaired, materials used in the visual arts that were in short supply, and of the inability to buy sufficient sheet music for music students. From site hearings to site hearings, the stories were much the same, however, the results of the survey revealed quite a different picture.

Those who filled out the survey, usually department chairs or deans, were asked to evaluate the quality of the equipment in various arts programs ranging from drawing and design through photography and film to voice and dance. See Table 1. On a 3 point scale, 1 excellent quality of equipment, 2 adequate qualify of equipment, and 3 inadequate quality of equipment, only 3 colleges, Edison Community College (2.5), Miami-Dade Community College, Wolfson Campus (2.5) and South Florida Community College (2.8) scored an overall average close to the inadequate evaluation of 3.0. On the other hand, 5 colleges, Brevard Community College (1.1), Miami-Dade Community College, South Campus (1.0), Palm Beach Community College (1.4), Tallahassee Community College (1.1) and Valencia Community College (1.2) scored very close to range of excellent when evaluating their overall adequacy of equipment.

When the same people were asked on the survey to evaluate the equipment by discipline, the only disciplines that fell below the adequate ratings were orchestra, dance, film and sculpture.

If the surveys are to be trusted as an overall evaluation of a college's total equipment situation, then with the exception of Edison Community College, Miami-Dade Community College, Wolfson

Table 1

Quality of Equipment in Various Arts Programs

1 = Excellent 2 = Adequate 3 = Inadequate College	Design	Drawing	Textiles	Print making	Painting	Photography	Sculpture	Film	Jewelry	Graphics	Theatre	Orchestra|Band	Voice	Dance	College Average
Brevard	1	1	2	1	1	1	1		1	1					1.1
Broward	2	2		2	2	1 3 North	3	3	2	2	1	2		1	2.1
Central Florida	2	2		2	2	2	2	2			2	2	1	1	1.8
Chipola	2	2			3		2	3			2	2	2		1.6
Daytona Beach	Not Available														
Edison	2	2		1	2	3	3	3	3	3	3	2	2	3	2.5
Florida CC at Jax	1	1	2	2	1	2	2		3		1	3			1.8
Florida Keys	Not Available														
Gulf Coast	2	2	2	3	2	3	2			2	2	2	2	2	2.2
Hillsborough	1	2		2	2	2	2			2	2	2	2		1.9
Indian River	Not Available														
Lake City	1	1	2	1	1	2	1		1	2	2	2	1		1.4
Lake-Sumter	2	2			2	2		2		1	1	2	2		1.7
Manatee	2	2		1	2	2	2	3		3	3	1	2	3	2.1
Miami-Dade North South Wolfson New World School of Arts	 1 2	 2 2		 2	 2	 2 3	2 1 3 2			1	 3	 3 3	 2	 2	1.5
North Florida	North Florida is in the process of rebuilding after being hit by a tornado														
Okaloosa-Walton	2	2	3	1	2	1	2	2	3	1	3	3	2	3	2.1
Palm Beach	1	1		1	1	2	2			3	1	1	1	2	1.4
Pasco-Hernando	Not Available														
Pensacola	1	2	2	2	2	2	2	1	1	2	2	1	1	3	1.7
Polk	2	2		2	2	2	2	2		2	1		2		1.9
St. Johns River	2	2		2	3	3				3	3		2	2	2.2
St. Petersburg	2	1			1					2		2	2		1.6
Santa Fe	2	1		1	1	2	3	3		2	3	3	2	3	2.2
Seminole	2	2		2	2	3		2				3	1		2.1
South Florida	3	3			2	3	3				3	3	3	3	2.8
Tallahassee	1	1	1	1	1	1		1		2	1	1		1	1.1
Valencia	1	1	2	1	1	1	2		2	1	1	1	1	1	1.2
Discipline Average	1.5	1.7	2.0	1.6	1.7	2.0	2.1	2.1	1.8	1.9	2.0	2.1	1.7	2.1	

Quality of Equipment in Various Arts Programs

1 = Excellent 2 = Adequate 3 = Inadequate College	Design	Drawing	Textiles	Print making	Painting	Photography	Sculpture	Film	Jewelry	Graphics	Theatre	Orchestra/Band	Voice	Dance	College Average
Brevard	1	1	2	1	1	1	1		1	1					1.1
Broward	2	2		2	2	1 3 North	3	3	2	2	1	2		1	2.1
Central Florida	2	2		2	2	2	2	2			2	2	1	1	1.8
Chipola	2	2			3		2	3			2	2	2		1.6
Daytona Beach	Not Available														
Edison	2	2		1	2	3	3	3	3	3	3	2	2	3	2.5
Florida CC at Jax	1	1	2	2	1	2	2		3		1	3			1.8
Florida Keys	Not Available														
Gulf Coast	2	2	2	3	2	3	2			2	2	2	2	2	2.2
Hillsborough	1	2		2	2	2	2			2	2	2	2		1.9
Indian River	Not Available														
Lake City	1	1	2	1	1	2	1		1	2	2	2	1		1.4
Lake-Sumter	2	2			2	2		2		1	1	2	2		1.7
Manatee	2	2		1	2	2	2	3		3	3	1	2	3	2.1
Miami-Dade North South Wolfson New World School of Arts	 1 2	 2 2		 2	 2	 2 3	 2 1 3 2			 1 	 3	 3 3	 2	 2	1.5
North Florida	North Florida is in the process of rebuilding after being hit by a tornado														
Okaloosa-Walton	2	2	3	1	2	1	2	2	3	1	3	3	2	3	2.1
Palm Beach	1	1		1	1	2	2			3	1	1	1	2	1.4
Pasco-Hernando	Not Available														
Pensacola	1	2	2	2	2	2	2	1	1	2	2	1	1	3	1.7
Polk	2	2		2	2	2	2	2		2	1		2		1.9
St. Johns River	2	2		2	3	3				3	3		2	2	2.2
St. Petersburg	2	1			1					2		2	2		1.6
Santa Fe	2	1		1	1	2	3	3		2	3	3	2	3	2.2
Seminole	2	2		2	2	3		2				3	1		2.1
South Florida	3	3			2	3	3				3	3	3	3	2.8
Tallahassee	1	1	1	1	1	1		1		2	1	1		1	1.1
Valencia	1	1	2	1	1	1	2		2	1	1	1	1	1	1.2
Discipline Average	1.5	1.7	2.0	1.6	1.7	2.0	2.1	2.1	1.8	1.9	2.0	2.1	1.7	2.1	

Campus, and South Florida Community College, the colleges are providing adequate quality equipment for the programs in the visual and performing arts.

The survey asked for an evaluation of 3 other areas related to equipment needs; the quality of the college's library collection of film and video materials used to support instruction in the visual and performing arts, the library collection of books and periodicals that relate to the visual and performing arts, and the number and use of computers dedicated to the visual and performing arts programs.

Only 4 colleges, Miami-Dade Community College, North CAmpus, South Campus, and the New World School of the Arts, Central Florida Community College, Edison Community College and Chipola Junior College rated their library print collections as inadequate, while the other 19 institutions that responded to the survey ranked their print collections as adequate or excellent. See Table 2.

Seven colleges rated their visual and performing arts library film and video collection as inadequate while 16 other institutions rated the collections as adequate or excellent.

In terms of computer use in the visual arts, 5 colleges reported that they had no computers dedicated to the visual and performing arts, 8 institutions reported that whereas they had dedicated computers in the visual and performing arts, they were used for purely administrative purposes. Fourteen institutions reported that the dedicated computers in visual and performing arts were used as teaching aid. Clearly any institution that purports to offer a graphics program must have dedicated computers for instructional purposes, but department chairs

Table 2

Evaluation of the Film/Video Collection and the Library Collection for Visual and Performing Arts

1. Excellent 2. Adequate 3. Inadequate	Film|Video		Arts|Library	
COLLEGE				
Brevard	2		2	
Broward	2		1	
Central Florida	3		3	
Chipola	3		3	
Daytona Beach	N/A		N/A	
Edison	3		3	
FCCJ	1		1	
Florida Keys	N/A		N/A	
Gulf Coast	2		2	
Hillsborough	2		2	
Indian River	N/A		N/A	
Lake City	3		2	
Lake-Sumter	2		2	
Manatee	3		2	
Miami-Dade North South Wolfson New World	 3 2 3		 3 3 3	
North Florida	2		2	
Okaloosa-Walton	1		2	
Palm Beach	2		1	
Pasco-Hernando	N/A		N/A	
Pensacola	3		3	
Polk	2		2	
St. Johns River	2		2	
St. Petersburg	2		2	
Santa Fe	2		3	
Seminole	2		2	
South Florida	2		2	
Tallahassee	1		1	
Valencia	1		2	

reported that in addition to teaching graphics, the computers were very useful in teaching color theory as well as composition to students majoring in studio arts. Computers are used extensively in music department to aid in the teaching of certain aspects of music theory freeing up instructors from drill routines that without computers would occupy a great deal of the instructors time.

The number of dedicated computers in the visual and performing arts ranged from a high of 20 at Pensacola Junior College to 1 at Tallahassee Community College and Chipola Junior College. See Table 3. Further investigation into the use of computers in the instructional programs in visual and performing arts revealed that it's not a simple case of "those that have and those that want" but rather there is a third group of arts instructors who feel that the traditional methods of a student in small setting with an instructor is still superior to computer aided instruction, a luxury that may some day succumb to sheer weight of enrollment.

For those colleges that have a significant number of dedicated computers in the visual and performing arts and are convinced of their worth, a position taken by colleges not necessarily dictated by size, Pensacola Junior College, 20 dedicated computers, Lake-Sumter Community College, 14 dedicated computers, the problem is justification of the funds expended on the dedicated computers when competing for limited funds with other equipment demands from other departments with growing enrollments while enrollment in the visual and performing arts remain relatively stable.

table 3

Table

Computer Use in the Visual and Performing Arts Programs

COLLEGE	Number	
Brevard	15	musical/graphics
Broward	13	3 word process 10 music/graphics
Central Florida	4	faculty in service
Chipola	1	music
Daytona Beach	N/A	
Edison	0	
FCCJ	1	graphics
Florida Keys	N/A	
Gulf Coast	0	
Hillsborough	2	music/graphics
Indian River	N/A	
Lake City	3	music/administration
Lake-Sumter	14	graphics
Manatee	3	music/graphics
Miami-Dade North South Wolfson New World	 14 0	 graphics, music, administrative
North Florida	0	
Okaloosa-Walton	1	word process
Palm Beach	12	6 graphics 6 elec. music
Pasco-Hernando	N/A	
Pensacola	20	music/graphics
Polk	2	music/graphics
St. Johns River	2	word process
St. Petersburg	1	faculty in service
Santa Fe	2	music
Seminole	2	administrative
South Florida	0	
Tallahassee	1	computer graphics
Valencia	5	music/graphics

To demonstrate such justification for dedicated computers in the visual and performing arts, Pensacola Junior College plans to expand their computer assisted music programs into the continuing education market. In 1989, PJC is planning to continue an education course that will allow the musician to play into the computation a melody without the player knowing musical notation and get back from the computer a noted score, a score that then can be manipulated into endless number of ways to enhance the score. Such market development as envisaged by Pensacola Junior College will go a long way in justifying the purchase and dedication of computers in visual and performing arts departments.

Writing in the June/July, 1989 issue of the Community, Technical, and Junior College Journal, Bruce Katsift, Department Chair of Fine Arts at Bucks Community College, Pennsylvania, in an article entitled "Community Colleges and the Arts", sums up the relationship between technology and the arts, and the resulting costs;

> Too often, we think of the artist working with paper and pencil. In truth, the arts have always been closely linked to the technology of their times. The application of digital technology in music is profoundly and rapidly changing the ways we create and record music in this century. The synthesizer, the sampler, the midi, and the computer have all become standard tools for musicians of all stylistic persuasions. Even the music publishing business is being transformed by intelligent machines that listen to sounds and then prepare written musical notation. In the visual arts, computer graphics is having an impact more profound than photography had in the 19th century. Graphic designers, industrial designers, architects, and photographers have all discovered that digital image forming is an important new tool that artists must embrace if they are to remain current in their fields. These changes require sophisticated studios and large capital investments. Community colleges, long accustomed to the high cost of vocational educational programs, must also expect similar needs from professional art programs.

SECONDARY ARTICULATION

The first issue raised was the preparation for incoming students to the community colleges coming from the public school system. A visual arts teacher from a Clay County high school who was present in the audience felt that students were prepared. It should be noted that this teacher is new to the system and new to the area. A concern was raised regarding magnet schools of the performing and visual arts that are scattered throughout the state. The issue was raised that many students are being prepared to leave the state upon graduation from these high schools, and attend colleges out of state. It was also agreed by many present that high school students have a wide range of difference in their capabilities upon entering, due to the strengths of the high school faculty, varying from one school to another, and from one county to another.

Another person in the audience raised concerns that music programs in the high schools in the state are inadequate and do not have string programs.

It was recommended that regularly scheduled dialogues be held between high school art teachers and community college teachers to promote better exchanges between faculty and students, and to affording community college arts teachers more of an input in high school curriculum planning and teacher planning.

Also recommended to improve the quality of high school students entering the community college was an increase in arts in schools programs. It was pointed out that particularly in the Florida School of the Arts, several overtures have been made to the local community and the local schools to be a location for

arts in the schools, i.e. making performances available to the various schools, be it high school or middle. The factors involved in preventing this were bussing students as well as an infringement on the lunch time hour. It was pointed out by Dean Tony Walsh that this year is a very successful year for implementation of the arts in the schools in Putnam County, with greater articulation with local schools and the Florida School of the Arts.

Another recommendation to increase the quality of high school students entering community colleges were informal meetings or lecture/demonstrations to be held with visiting artists, either in the high schools themselves, or in local performing arts centers.

The last recommendation to improve the quality of high school students was a performance/cultural series at the community college to increase the enthusiasm of the local community.

Other recommendations from those in attendance were to improve the cultural climate of the rural areas, getting local arts community involvement, and local artist involved in overall cultural climate improvement, and generally encouraging community arts awareness.

Another concern that was raised by those in attendance was that some counties do not have visual arts or music supervisors. The fact that the difference varies in arts curriculum from county to county was of great concern as well. It was noted that whatever is done in the community to raise the level of arts awareness, be it a rural or urban community, it will have its impact on a graduating high school student who would be an

incoming arts student into the community college system. (A teacher from the Florida School of the Arts talked about a program in Alabama called "PACERS", Program for Academic and Cultural Excellence in Rural School, in which the state of Alabama paid for sending artists into the schools, sending faculty to paid seminars to learn about the arts, sending equipment to implement the programs that these artists started into the schools, so that the high school did not have a substantial financial expenditure to sink into the arts programs. As far as we know the PACERS program is still working in the state of Alabama.

Many of those attending the site hearings agreed that entering students had such a divergence in backgrounds, ranging from little or no formal training, to good preparation, that any uniformity in expectation was quite difficult. The discussion turned to the lack of cultural opportunities in the Panhandle region. Since there is a paucity of visual and performing arts experience available to students in the area, there is no impetus for young people to consider a career in the arts. The recent adoption of Section 232.246(9), F.S.:

> "One-half credit in performing fine arts to be selected from music, dance, drama, painting, or sculpture. A course in any art form, in addition to painting or sculpture, that requires manual dexterity, or a course in speech and debate, may be taken to satisfy the high school graduation requirement for one-half credit in performing arts pursuant to this subparagraph."

certainly goes a long way in providing the nonvisual or performing arts major with a hands on experience in the arts; however, the increase in other graduation requirements may work to narrow the opportunities of those seeking more extensive secondary training. Furthermore, it was observed that without an

increase in arts majors in the colleges, the influence of the arts in the community are minimized.

In efforts to encourage talented high school students to attend St. Petersburg Junior College (Clearwater campus), representatives from the fine arts department visit the local feeder high school and discuss SPJC's programs with students.

Polk reported that they now have as many scholarships for academically gifted and talented students as they do for athletes.

Other schools reported that they had difficulty in recruiting top students in music because of the difficulty transfer students had in getting music theory courses transferred into the SUS.

UNIVERSITY ARTICULATION

One complaint from a Community College (C.C.) representative was that a 1-semester course at the C.C. in music history is being required to be repeated at the University, when the course is virtually the same at both levels.

Another representative reported that one of the state UNVs modifies its requirements and course credits in the Architecture program. Often times these adjustments are not announced sufficiently. This has caused the C.C. to send its architecture majors to a different state UNV.

A theatre professor expressed a wish that state UNVs would accept C.C. student's theatre production work for academic credit.

Some C.C. participants expressed a desire for a program of faculty exchanges with UNVs. A few examples of this type of

exchange that currently exist were presented. One in particular is that between a C.C. and an English educational institution.

Many felt another related issue raised concerns placement of incoming C.C. students. A representative from the University of Florida stated that if students have an Associate of Arts from a community college and have done pre-professional work, it is a joy to welcome them. He continued to state that there was a problem with graphic design transfers. Basically, some students are missing some courses to transfer to the upper division, courses that are pre-professional requirements to get into the upper division. He also mentioned that 25% of the applications that he screens to upper division visual arts are not adequate. The question was raised that do upper level institutions differ from place to place in requirements for transfer students. It was also brought up that of the 28 community colleges, 23 of them duplicate course numbers for the University of Florida.

It was also brought up that people in charge of taxonomy at the state level should be advised that community college course numbering is sometimes not as clear cut as it should be because some courses that are taught at the community college level are the same in content as courses taught in the upper level of the university.

Another problem that arose and was talked about very briefly was that the Associate in Science or the AS student cannot transfer to the upper level state university system. We find this the case most often with AS students who graduate from the Florida School of the Arts.

COMMUNITY COLLEGE CULTURAL SERIES

This topic focused on whether a performing arts series on the community college campus was either a community service or a curriculum tool. Two models were discussed. First, a money making booking organization for the community college, or the second model, an interrelated academic oriented schedule of events for the student and the curriculum. Another question raised was who makes the decisions to bring which groups in. Some people in attendance talked about their institutions with faculty members given release time to run the season. Some in attendance talked about their institution having an executive director or an administrative position to make those choices.

None of the educators in attendance reported that the faculties of the various colleges were responsible for the concert series. In most cases, the concert series was a responsibility of the college foundation. The foundation decided on who to book and when to book them. At one college, a local arts council looked and paid for the performers and the college provided the facility for which students received a discount on the tickets. The concert series were generally regarded as a community service. None of those in attendance reported that major efforts were undertaken to use the concert series as an adjunct to curricular offerings. The question was raised that perhaps the concert series was a valuable curriculum tool that was being underutilized.

It was also expressed that in a small college or in a school with a modest cultural arts series, there can be less reliance on box office receipts to offset production costs. Modest production schedules mean modest losses if productions are not

well attended. However, as it was pointed out by one production manager who stages 52 productions a year with a budget of a million and half dollars, ambitious schedules that receive poor acceptance can mean financial disaster since national data shows that from 49% to 51% of support for productions come from the box office and rentals.

It was also talked about community college arts programs relationships with professional companies, i.e. Santa Fe Community College having an active relationship with Dance Alive; also, the Palm Beach Community College having a relationship with Ballet Florida - both dance companies being a professional dance company affiliated with that community colleg , giving classes to the students at the community college. This relationship seems to have advantages for both institutions, i.e. the professional company has a home and the security of same, offering its dancers, in many instances, faculty positions at the community college, and the community college student has a great advantage in that she/he is trained by professional dancers, and can dance, maybe apprentice, with a professional company.

A small college said that they had experienced good results by using the actor/workshop method to attract students to stage productions. When an actor put on a workshop prior to the actual production, the students identified with the actor and turnouts for the play by students was good. Of course the major drawback to the actor/workshop approach was the extra costs incurred.

Another program director reported a far less encouraging picture. Last year his college attracted 86,000 patrons. Of that total number he estimated that perhaps 500 were students, however, he went on to say that if you counted all the people who

were taking continuing education courses the number would be far higher.

EQUAL ACCESS/EQUAL OPPORTUNITY

None of the colleges represented at the meeting employed any minority instructors in the visual and performing arts. Not only could they not recruit minority instructors, but they expressed difficulty in recruiting minority students in the arts. They felt that the lack of minority students was due to several factors; lack of role models, failure to counsel minority students in the K-12 system into the arts because counselors did not know about the occupational opportunities available to graduates of visual and performing arts programs, and the emphasis on math, science, and computer science as paths to financial success in college.

A representative from the University of South Florida, Community College Liaison Officer, told the group that his office now has a full-time minority outreach officer for undergraduates. Dr. Spain also went on to say that USF has doubled its scholarship money for A.A. minority students and articulated A.S. minority transfer students.

Hillsborough Community College described a program entitled "Saturday's Children." Children, aged 5 to 15, were brought to the Ybor City Campus on Saturdays. The youngsters were enrolled in the various arts programs and encouraged to develop their talents. Last year utilizing support for the college, the Florida Arts Council, and community groups the noted broadway actor, Ozzie Davis, was brought to the Ybor campus to conduct a workshop and to evaluate students' work. The presence of Mr.

Davis provided the students with a notable role model in the arts.

Miami-Dade identifies minority children in the 3rd grade who demonstrated talents in the arts. The children are brought to campus and helped with art interests and academic weaknesses. As they matriculate, they are encouraged to attend one of two art magnet junior high schools in the county. From there they are encouraged to attend the New World School of the Arts. The program is co-sponsored by the Dade County School System.

Those college representatives in attendance threw no new light on the failed efforts at recruiting minority faculty. One college reported that they have not had an opening in the visual and performing arts for 15 years while another said that the only minority faculty they ever had was lured away by a school in New York at a substantial increase in pay.

COMMUNITY COLLEGE TRANSFER STUDENT PERFORMANCE AT THE UPPER LEVEL

It is obvious that overall C.C. students do well at the upper level compared to native university students (See Appendix B). While the data reflects this, it does address the issue of how well performing arts students do in comparison to native university students in a meaningful way. The consensus from university representatives suggest that they do not do as well.

CONCLUSION

Serving on this committee has been a most informative experience for me. While I did gain considerable insights into the state of performing arts education at Florida Community Colleges, the greatest insight for me might come from search for many questions that were brought to light during the process.

One such question deals with the validity of the surveys completed. Most of the surveys were completed by deans or chairmen. I wonder if the survey report would have been different if they would have been filled out by instructors.

A broader issue that surfaced for me during this process was "To what extent can the visual and performing arts flourish given the nature of the community college system?' Some considerations that tend to limit the scope of visual and performing arts include:

(1) The fact that C.C.'s are commuter colleges and, therefore, students tend to be on campus only for the duration of their classes.

(2) Most C.C. students have full or part-time jobs while attending college. This severely limits the available time a student has to practice, study or participate in visual and performing arts activities.

(3) Compared to universities, C.C.'s tend to have lesser resources, hence fine arts departments are smaller, and receive less funding which limits their ability to properly prepare university-bound students in the areas of visual and performing arts.

The final step in this process will be a listing of recommendations sent to the State Board of Community Colleges from this committee. The hope is that some of the problems addressed will find solutions in the State Legislature.

It must be realized though that solutions to the issues raised cannot be the sole responsibility of our legislature; indeed, the colleges themselves must make a commitment to the arts themselves.

A credit and contact hour norm should be established for choral performance and ensemble performance. The most common ratio seems to be 3 contact hours for one credit hour.

FATE cannot be the sole support for visual and performing arts programs. The nature of the teaching/learning situation dictates small classes and individual instruction. If a college has a commitment to art programs, the college must accept the fact that there is certain level of support that if not maintained will seriously threaten the quality of the program and the performance of the students.

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